

allied

ALLIED PROPAGANDA
ISSUE TWO 20p
JULY/AUGUST 1979

PROPAGANDA

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NOT JUST A FANZINE

INTERVIEWS
INSIDE:

ELECTRIC
CHAIRS

THE
SATELLITES

THE CURE

RUTS

The Fall

MALCOLM: "In the Rasta sense 'Babylon' means the decadent western world; a lot of coloured kids told me off, 'You can't use the word Babylon, it's a Rasta word' - that's not right, I mean it's ridiculous: Babylon's Burning is a good way of describing the whole world being fucked up, and walking around totally anxious and uptight and generally...like me!"

UPSTARTS, XTC & POISON GIRLS VINYL REVIEWS

CLASH
NOTRE DAME HALL
RUTS
PIRANHAS
LIVE
REVIEWS



PRICE

A MERE
20
PENCE

The Damned

GARDEN PARTY

CHART PROPAGANDA.

SINGLES:

1. (-) THE RUTS Babylon's Burning. Virgin
2. (1) STIFF LITTLE FINGERS Gotta Getaway / Bloody Sunday. Rough Trade
3. (-) CRASS Reality Asylum / Shaved Women. Crass Records
4. (3) THE WALL New Jay / Uniforms / Suckers. Small Wonder
5. (-) P.I.L. Death Disco. Virgin
6. (6) THE RUTS In A Rut / H Eyes. People Unite
7. (-) FATAL MICROBES / POISON GIRLS Fatal Microbes meet the Poison Girls. Small Wonder
8. (-) THE CURE Boys Don't Cry. Fiction
9. (-) SIOUXSIE AND THE BANSHEES Playground Twist. Polydor
10. (-) GANG OF FOUR At Home He's a Tourist. E.M.I.
11. (-) ADAM AND THE ANTS Xerox. Do-it
12. (2) THE RAINCOATS Fairytale In The Supermarket E.P. Rough Trade
13. (-) U.K. SUBS Stranglehold. Gem
14. (5) PENETRATION Danger Signs / Vision / Stone Heroes. Virgin
15. (-) PATRIK FITZGERALD Improve Myself / Bingo Crowd / My New Family. Polydor
16. (-) THE LURKERS Out In The Dark E.P. Beggars Banquet
17. (-) INNOCENT BYSTANDERS Where Is Johnny?
18. (16) SPECIAL A.K.A. Gangsters. Two Tone
19. (-) FOUR PLUGS Wrong Treatment. Disposable
20. (-) THE REBELS Suicide.
21. (-) THE JAM Mr Clean. Import
22. (-) TEENAGE JESUS AND THE JERKS The Closet.
23. (11) KLEENEX You 3 U. Rough Trade
24. (-) SIOUXSIE AND THE BANSHEES Love In A void / Mittageisen. Import
25. (-) PROLES / CONDEMNED Thought Crimes / Stereo Love / Soldier Boys / Endless Revolution.
26. (25) MISTY See Them Ah Come / How long Jah. People Unite
27. (-) THE ADVERTS My Place. R.C.A.
28. (-) ORCHESTRAL MANOEUVRES Electricity. Factory
29. (-) XS ENERGY Use You. Dead Good
30. (-) SHAM 69 Hersham Boys. Polydor
31. (-) SEX PISTOLS (SID VICIOUS) G'mon Everybody. Virgin
32. (-) PRAG VEC Expert. Spec
33. (-) WIRE A Question Of Degree. Harvest
34. (-) ESSENTIAL LOGIC Wake Up E.P. Virgin
35. (-) AIN'T THAT A SHAME Brian James. BJ Records
36. (13) PATRIK FITZGERALD All Sown Up / Hammersmith Odeons. Polydor
37. (-) THE HEARTBREAKERS Get Off The Phone. Beggars Banquet
38. (-) THE BUZZCOCKS Harmony In My Head / Something's Gone Wrong Again. United Artists
39. (-) THE JAGS Single Vision / What Can I Do? Island
40. (-) THE DONKEYS What I Want. Rhesus

PLAYLIST: (Mick)

Exchange- The Wall
 All The Years Of Trying- Patrik
 Getting Beaten Up- The Piranhas
 Boys Don't Cry- The Cure
 Single Vision- The Jags

PLAYLIST: (Ray)

Death Disco-P.I.L.
 Jah Wars- The Ruts
 Violence Grows- Fatal Microbes
 Suicidal Wreck- Patrik
 Exchange- The Wall

ALBUMS:

1. (5) PATRIK FITZGERALD Grubby Stories. Polydor
2. (2) STIFF LITTLE FINGERS Inflammable Material. Rough Trade
3. (1) CRASS Feeding Of The 1000. Small Wonder
4. (4) THE CURE Three Imaginary Boys. Fiction
5. (3) THE FALL Live At The Witch Trials. Step Forward
6. (6) THE ONLY ONES Even Serpents Shine. C.B.S.
7. (-) SWELL MAPS A Trip To Marineville. Rough Trade
8. (-) TUBEWAY ARMY Replicas. Beggars Banquet
9. (-) GOD'S LONELY MEN The Lurkers. Beggars Banquet
10. (-) THE ONLY ONES The Only Ones. C.B.S.

To vote in next month's chart, list your favorite ten current singles and five recent albums and send them to: 'Allied Propaganda' c/o 65 Briar Crescent; Northolt; Middx UB5 4ND.
 Thanks to anyone who helped compile this issue's chart.

...AND ISSUE TWO WAS BORN.

FIRST OF ALL, WE'D LIKE TO THANK EVERYONE WHO HELPED US TO COMPLETE 'ALLIED PROPAGANDA II': ESPECIALLY HUTCH FOR INTERVIEWING THE ELECTRIC CHAIRS, PETE AT

SMALL WONDER, SCOTT AND EVERYONE AT ROUGH TRADE, JACK, WILLIE, TOM

AND ALSO LYNNE, FOR HELPING WITH THE TYPING. THANKS ARE ALSO DUE TO ANYONE WHO WROTE IN TELLING US WHAT THEY THOUGHT OF ISSUE ONE AND THOSE WHO HELPED US TO COMPILE OUR CHART. AS YOU CAN SEE THE CHART HAS BEEN EXTENDED TO A TOP 40 AND OUT OF THOSE ONLY NINE WERE IN THE LAST ONE.

LOOKING AT OTHER FANZINES; 'TOXIC GRAFFITI 3' HAS A LONG BUT INTERESTING CRASS INTERVIEW AND ALSO AN EXCELLENT INTERVIEW WITH THE POISON GIRLS, THE FIRST I'VE SEEN PROVIDING A GOOD INTRODUCTION TO THE BAND. SECONDLY 'V-SIGN' HAS AN INTERESTING

SCRITTI POLITTI ARTICLE, WRITTEN PARTLY BY THE BAND THEMSELVES. MIND YOU;

ANY FANZINE IS WORTH CHECKING OUT IF YOU CAN SPARE THE TIME OR MONEY, IF ONLY FOR

THE PRINCIPLE- FORGET ALL THE SHIT IN THE N.M.E. WHERE THEY TRY AND ANALYSE THE SOCIAL BACKGROUND OF THE PEOPLE THAT WRITE THEM, DECIDE FOR YOURSELF WHAT YOU WANT TO READ. IT MUST BE SAID THAT IT IS DEPRESSING WHEN FANZINES LIKE 'IN THE CITY'

LOSE ALL IDENTITY AND END UP LIKE THE WEEKLIES, REMEMBER WHAT THEY WRITE THEY DO FOR A LIVING.

THE NEW SIOUXSIE AND THE BANSHEES ALBUM IS ALREADY COMPLETED, AND IS DUE TO BE RELEASED TOWARDS THE END OF AUGUST. THE ALBUM IS CALLED 'JOIN HANDS' AND THE COVER DEPICTS CHILDREN HOLDING HANDS OUTSIDE A CHURCH STAINED GLASS WINDOW. THE TRACKS INCLUDE 'REGAL ZONE', 'POPPY DAYS', 'PLACEBO EFFECT', 'PLAYGROUND TWIST', (ALL FEATURED ON THE BANDS LAST CLASSIC PEEL SESSION) 'ICON', 'MOTHER', 'PREMATURE BURIAL' AND 'THE LORD'S

PRAYER' (APPARENTLY A THIRTEEN MINUTE VERSION). LET'S HOPE IT ISN'T A LET DOWN LIKE 'THE SCREAM'. ALSO ON THE SUBJECT OF NEW ALBUMS, PENETRATION'S FOLLOW UP TO 'MOVING TARGETS'

IS DUE OUT IN SEPTEMBER, IT'S ENTITLED 'COMING UP FOR AIR' AND IS COMPLETED APART FROM

THE VOCALS. THIS TIME THERE'S NO SHITTY LUMINOUS VINYL, SO IT SHOULD BE FREE OF ALL THE CRACKLING THAT RUINED THE LAST ALBUM. IT WILL BE PRODUCED BY STEVE LILLYWHITE, WHO WAS

RESPONSIBLE FOR THE MEMBERS FIRST OFFERING.

STILL LOOKING AT FUTURE VINYL RELEASES: THE WALL RELEASE THEIR SECOND SINGLE, THE EXCELLENT

'EXCHANGE', HOPEFULLY AT THE BEGINNING OF SEPTEMBER, COUPLED WITH A NEW SONG- 'KISS THE MIRROR'. STEVE JONES APPARENTLY WANTS TO PRODUCE IT. STIFF LITTLE FINGERS, WHO RECENTLY SIGNED A DEAL WITH CHRYSALIS, SHOULD HAVE A NEW SINGLE OUT DURING OCTOBER ACCORDING TO DRUMMER JIM REILLY THE TITLE OF WHICH HASN'T YET BEEN DECIDED. THE JAM RELEASE THEIR NEXT SINGLE 'WHEN YOU'RE YOUNG' / 'SMITHERS-JONES' ON AUGUST 17TH. THE ALBUM WHICH IS CURRENTLY BEING RECORDED, IS DUE OUT IN OCTOBER; AS IS THE THIRD DAMNED ALBUM. FINALLY THE RAINCOATS HAVE COMPLETED

THEIR FIRST ALBUM FOR ROUGH TRADE, IT IS DUE OUT IN SEPTEMBER/OCTOBER. AS YOU PROBABLY KNOW ALREADY, SLAUGHTER AND THE DOGS HAVE REFORMED; THEY ARE CURRENTLY RECORDING A SINGLE ON

DJM, TO BE RELEASED SOMETIME IN THE AUTUMN.

DON'T FORGET ANY CHARTS, COMMENTS OR CRITICISMS SHOULD BE SENT TO US-

MICK & RAY

ALLIED
PROPAGANDA c/o
65 BRIAR CRESCENT
NORTHOLT
MIDDX UB5 4ND.

THE WALL

We were going to include these lyrics with the Wall interview in issue one but they didn't arrive in time. Since then The Wall have been branded as a second rate 1977 punk band by the

music press, who usual compare them with The U. K. Subs. Read the lyrics and make up your own mind...

'EXCHANGE'

Night dies in the morning room
Stale breath and cheap perfume
Stained sheets stick to my chest
Love's young dream awakes in a mess

All I ever wanted was an ear to listen
An empty heart: is that so strange?
On last night's make up a tear glistens
When all's said and done it's just exchange

Black ringed eyes in a dead white face
Best clothes thrown all over the place
Choke on a smoke, don't know what to say
Why does it always have to be this way?

Guilty conscience and a head that aches
No more tears, pain or heartbreaks
Bet she's thinking what a bastard I was
She asks why - I just say because

Can't remember what it's like to feel
Behind the face there's nothing to conceal
End up hungover the lust
Was it really worth the fuss?

Teardrop Explodes/The Wall Manchester

TWO CONTRASTING styles of modern music.
Firstly The Wall. An ugly noise. A noise which annoys and agitates listeners.
SLAGGED OFF WHEN THEY DIDN'T EVEN REPLAY THERE. you might as well leave your TV set on after

**PATRIK FITZGERALD/
THE WALL
TEARDROP EXPLODES
Music Machine, London**

7" Colour Sleeve

The Wall, along with the UK Subs, the Angelic Upstarts, and probably many others, believe they're the only true punks left. They can think what they like, but I won't be listening. Just as

'STRANGLEHOLD' By U.K. Subs

One two three four five six
Gotta do a dance it goes like this
Yeah some little girl's got a hold on me
's only thirteen but oh so sweet
Got me down on my knees
Gotta stranglehold on me

Put her arms around me like a vice
't's oh so painful but nice
But I can only take it once or twice
Gotta stranglehold on me
Five six seven eight nine ten
You want some more we'll do it again.

'UNIFORMS'

Military drag or tattered rags
Bondage baby in chains and gags
Silk lined sash or production line trash
Get your uniform and waste your cash

Buy a new one when the old one's worn
Everybody's gotta have a uniform
Buy a new one when the old one's worn
Everybody's gotta have a uniform

Magazines dictate the fashion
As an obsession becomes a passion
Empty lives need a fix
From London Town out to the sticks

You feel safer inside a crowd
I crave company and I ain't proud
Easier to spend life on your knees
Easier to bend with the breeze

Maybe everybody feels the same as me
in B Trapped in creating a little mystery
Look at me, please don't ignore
Oh no don't say I'm a bore

'ANOTHER NEW DAY'

Here it comes: the weekend
Boy meets girl meets boyfriend
Looking for some action
Mutual satisfaction - now
It's another new day

Lost in some city corner
Sick with pointless anger
Only know confusion
Pain and disillusion - now
It's another new day

Sun shines high this new day
Never gonna fade away
I feel like a stranger
Nothing really changes - now
It's another new day



INTERVIEW
BY NICK

Over the past two years, I have noticed the Ruts' gradual progression from second rate garageband, playing numerous local R.A.R. gigs: into the efficient sneering rock combo, that packed out the Marquee in less than twenty minutes.

It wasn't until the release of 'In A Rut' that they received any real recognition from outside west London. Eager to release other material, they signed to Virgin, as Malcolm explains...

"We signed because we couldn't stay on an independant any longer. We had our own label

with Misty, but had no money, which is a bit of a bastard- you try to release records, but can't. We originally decided to do the album bit by bit and recorded 'Babylon's Burning' in a small studio, which cost us a fortune and didn't come out very well. So

we'd used all our money up and only done one track. Misty were all ready to sign to Pete Townshend's 'Eel Pie' label, and we were stuck with nowhere to record, and no way of releasing it. We were getting all

sorts of offers from big record companies like United Artists, E.M.I. and shit like that, that's the worst shit to sign to. To us Virgin were a young company, but obviously they need to make a bit of money".

Dave continues...

"They are a record company, but not too large. Everything boils down to what sort of a deal you get. I mean, after doing things yourselves and having

complete freedom, you know what sort of deal not to get into. We didn't go straight ahead and do it. I mean, for six weeks we were changing things left-

right and centre. Virgin were the only company that seemed to be into us, they

wanted us regardless of what we wanted. They said O.K. you can do that. People talk about artistic control, but they can't release anything we don't want them to...like C.B.S. have done with the Clash.

The band have just returned from a chaotic thirteen date tour with the Damned, and

took great delight in recalling a few of the more amusing incidents. Dave points out they were lucky that this was their first major tour. "It's good that we managed to get a lot of practise playing in London, so by the time we started to play other gigs around the country like the tour, we'd become really good".

The band are now recording the album which is due for September release, but as yet the actual track listing hasn't been decided. Dave mentioned the most likely material.

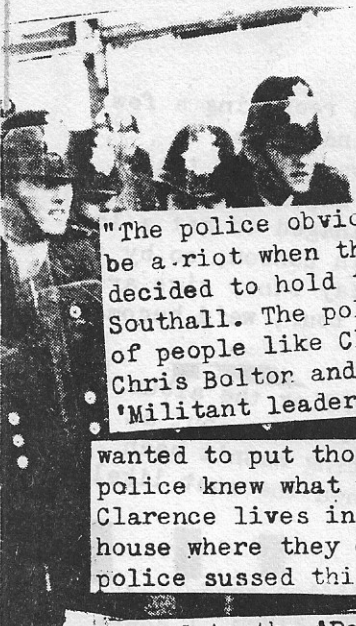
"A lot of the Peel session songs and some new ones will be on the album. I don't think 'Babylon's Burning' will be on it. A funny thing is that not many people have been able to buy 'In A Rut' so we're not sure about that.

Although the band feel their lyrics are self explanatory, I asked Malcolm if 'Babylon's Burning' was based on the same idea as 'London's Burning'...

"Yeh- but it applies to all over the world. In the Rasta sense, 'Babylon' means the decadent western world; a lot of coloured kids told me off, 'You can't use the word Babylon, it's a Rasta word'- that's not right, I mean it's ridiculous: Babylon's Burning is a good way of describing the whole world being fucked up, and walking around totally anxious and uptight and generally...like me!"

'H Eyes' is an anti-smak song. It's not saying 'You mustn't take smak', it's just about some guy who fuckin' died who was only thirteen. I mean we've all taken smak, but it can really control you, it just takes you over. It's just a little 'Government Health Warning', 'It'll fuck your brain if you're not careful'.

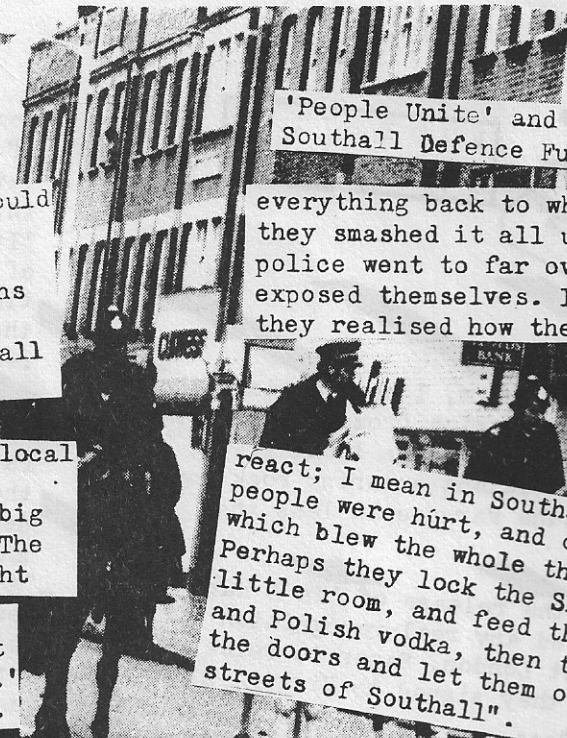
The most recent song they've written is 'Jah Wars', which is based on the Southall Riot. Malcolm is convinced the police raid on 'People Unite' was premeditated...



"The police obviously knew there would be a riot when the National Front decided to hold their meeting in Southall. The police had photographs of people like Clarence Baker and Chris Bolton and other what they call 'Militant leaders', and they really

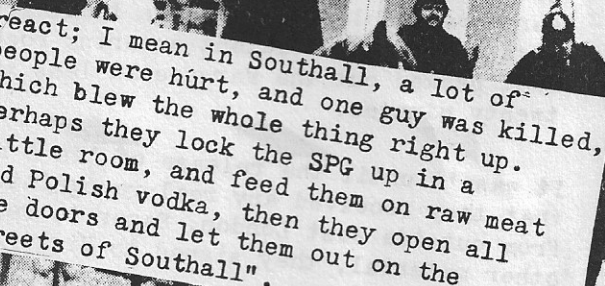
wanted to put those guys down. The local police knew what was gonna happen. Clarence lives in a squat, quite a big house where they can all practise. The police sussed this out, went straight

round to the 'People Unite' house, kicked down the door and looked at everybody: 'Oh! There's Clarence...' -Wallop- 'There's Chrissy Bolton'.




'People Unite' and also for the Southall Defence Fund. It's to get

everything back to what it was before they smashed it all up. This time the police went to far over the top; they exposed themselves. I don't think they realised how the media would



react; I mean in Southall, a lot of people were hurt, and one guy was killed, which blew the whole thing right up. Perhaps they lock the SPG up in a little room, and feed them on raw meat and Polish vodka, then they open all the doors and let them out on the streets of Southall".

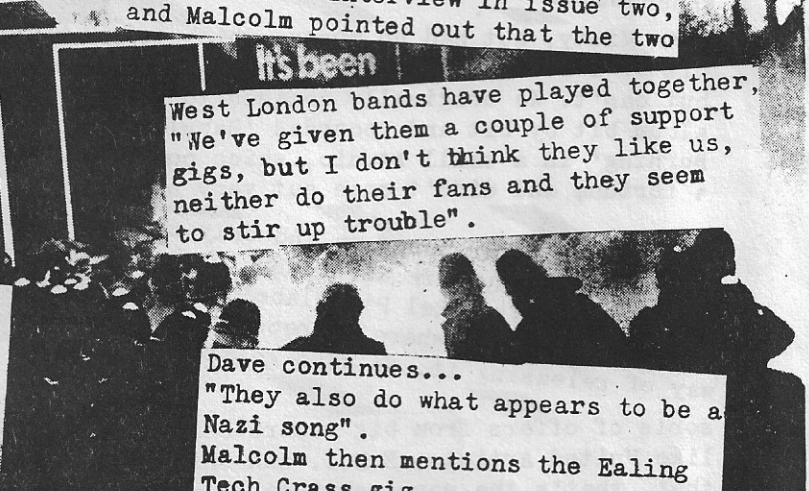
I mentioned that there would also be a Satellites interview in issue two, and Malcolm pointed out that the two



They were beating up girls; they went through the whole house, smashed the equipment up, smashed everything

they could. It was basically, 'Take it out on them now while there's an excuse'. But poor Clarence- they kicked him down some steps and started with a truncheon. They knew Chris Bolton had something wrong with his

kidneys, and they just hit him there. It was one big excuse to get everybody.



West London bands have played together. "We've given them a couple of support gigs, but I don't think they like us, neither do their fans and they seem to stir up trouble".

Dave continues...

"They also do what appears to be a Nazi song".

Malcolm then mentions the Ealing Tech Crass gig.

"There were a lot of National Front guys there and as soon as the vocalist sung 'Goose Step-, Sieg Heil', they all went fuckin' mad. I'm sure the Satellites don't mean it, but it's happening."

SOUTHALL KIDS

FRI 13th JULY

THE POP GROUP

MISTY

THE RUTS

PETE TOWNSHEND

SAT 14th JULY

BONGO DANNY

ASWAD

THE MEMBERS

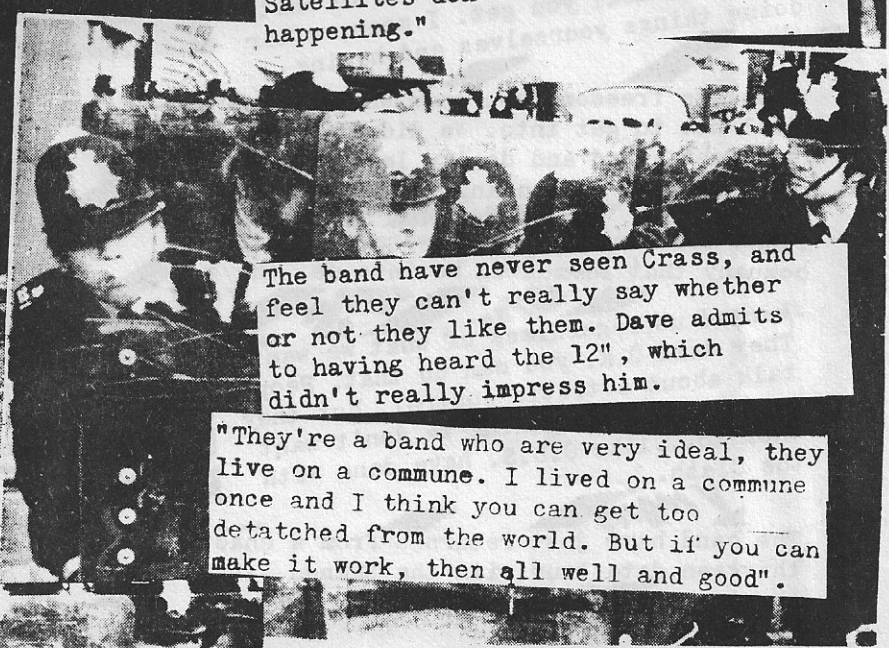
THE CLASH

THE RAINBOW TICKETS £3 FROM THE BOX OFFICE

ARE INNOCENT

BENEFIT FOR SOUTHALL DEFENCE FUND AND PEOPLE UNITE

The Rainbow gig was to pay, or help pay for all the busted up gear, for



The band have never seen Crass, and feel they can't really say whether or not they like them. Dave admits to having heard the 12", which didn't really impress him.

"They're a band who are very ideal, they live on a commune. I lived on a commune once and I think you can get too detached from the world. But if you can make it work, then all well and good".

They feel that all music they've heard has influenced them, but nothing is really deliberate. Malcolm tells me they all

like different bands; he himself likes the Clash, particularly the last E.P. "Nothing of what they do now annoys me at all. They're so popular now that

everybody points a finger at them". Dave elaborates...

"Remember they've done two albums and they've got to progress. Bands always get slagged off either way, but they've

got to change- it's obvious..."

Malcolm agrees.

"Yeh! I was surprised we didn't get slagged off, bringing out 'Babylon's Burning' after 'In A Rut'. I hear it's pretty much the same thing".

Malcolm also understands the dilemma over the selection of venues.

"People say, 'Why don't you play small places?' we do a lot of small places,

for example, the Hope and Anchor. It was good in a way when we played there, but so many people turned up that about two hundred couldn't get in, and when you've come a long way it's bad when you can't see the band. On the other

hand it's stupid the prices they charge to get a drink in places like the Lyceum, I mean it's £2.50 to get in. The ideal place for a smaller gig is the White Hart in Acton, it was really easy to get

to- the West London gig. It's a pity it closed down. I used to live near there in a squat in Ealing; which used to get raided everynight for ages, they couldn't get us out so they raided us everynight-

it got a bit boring in the end. I then moved to a squat in Hayes, the Housing Association came along and said 'Do you want to pay £10 rent, if so you can stay here for five years', (Malcolm laughs)

The band have been together for nearly two years; the original line up lasted about a month. Dave explains how he and Segs joined, "The original drummer Paul left as he got

too hard up. I'm a drummer, so I said I'd join. Segs was a mate of ours, who was a roadie to start with, and he joined. We then looked after the gear ourselves..."

(Paul) "We recorded 'In A Rut' in May 1978, but it wasn't out 'till December, 'cos we

never had any money. It cost £100 to do both sides and three other tracks".

Due to regular airplay by John Peel it was heard nationally, but poor distribution meant at many places it was unobtainable. It's still one of the best singles of the year.

This is where the big problems are, of crime and traffic. And, as a cadet, you will start learning how to do your share in helping to solve them.

If you think you've got it in you to become a police cadet, fill in the coupon. And take the first step to an outstanding career.

THE FIRST
SINGLE FROM THE

RUTS

**IN A RUT
OUT NOW
H-EYES**

PEOPLE UNITE/No. RUT 1
DISTRIBUTED BY SPARTAN
01-903 4753/6

A RUTOONS PRODUCTION

Malcolm talks of the early days before the single was recorded, "We did a lot of regular RAR gigs. We played with some great bands, like the Milk..." Paul interrupts... "And XTC, who we played with about 1½ years

ago, before we were well known. Actually the gig was on a B.B.C. 2 documentary".

THE RUTS

PAUL FOX

MALCOLM OWEN

VINCE SEGS

DAVE RUFFY

Segs is very critical of the band's gigs, "At our recent Marquee gig we played like

wet lettuces, but we got three encores, and I think everyone enjoyed it- that's the main thing. We were gonna record some of the tracks live for the album; but it's all fucked up... in 'Dope For Guns' my bass guitarlead kept falling out. We played better

at the Music Machine, but it didn't go down so well. You've got to strike a happy medium, I get really pissed off with the posers at the Music Machine bar. If you play well you end up with that, so I go

home annoyed... You can't win". The band hve two Nashville gigs and two Marquee gigs lined up in August. The debut album is due out in September. Time alone will tell if they end up like the Clash!

BABYLON'S BURNING
(Ruffy/Owen/Fox/Jennings)

Babylon's burning
You're burning in the street
You're burning in your houses
With anxiety

With anxiety Babylon's burning Babylon's burning
With anxiety Babylon's burning Babylon's burning

Babylon's burning
You're burning in the street
You're burning in the ghetto

With anxiety
Babylon's burning
You're burning at your work
You're burning at your play

The spark of fear is smouldering
With ignorance and hate

And with anxiety Babylon's burning
With anxiety Babylon's burning

Babylon's burning, baby can't you see
Babylon is burning with anxiety

Babylon's burning Babylon's burning
Babylon is burning
Babylon's burning Babylon's burning
Babylon is burning

£1.95 (on the door)
£1.70 (in advance)
£1.70 (with dole card)



THE RUTS
MAY 1979

THE CLASH

AT THE NOTRE DAME HALL (Gig review by Ray)

A crowd of about two hundred well informed Londoners (mainly punks, not a mod in sight) expectantly gathered outside the Notre Dame Hall for the first London Clash gig since the release of their rip-off E. P. 'The Cost Of Living'. Despite pressing commitments like N. M. E. interviews and photograph sessions, The Clash still managed to find time to play these two benefit gigs... Even rock stars have hearts! Once inside, we were treated to the D. J.'s selection of sixties 'classics' as he tried to set the

mood for mod band The Low Numbers. I thought that any band with a name as unoriginal as that must be bad, and I'm sorry to say that I was right. After their second number one of the audience shouted 'FUCKING SHIT' and

earned more applause than the previous song- I hadn't seen as many bored faces since Punilux played at the Lyceum. Next on were The Modettes (pronounced

Mode-ettes) They played two cover versions: 'My Favorite Things' from 'The Sound Of Music (!) and The Beatles' 'Twist And Shout'. Lead singer Ramona is adequate, if not compelling and they might be worth checking out if you find

The Raincoats too obscure and The Slits too chaotic... The Modettes went down quite well, mainly due to the talented bass-player, although after The Low

Numbers anything would have got a good reception. I can remember the time when The Clash played gigs like this because they really wanted to, not as a warm up for the Rainbow. They are gradually lowering their standards - the last I heard of Joe Strummer he was claiming that there would never be a £6 Clash

album. (Not very reassuring is it?) Still, when they walked onstage all their faults were forgotten, and sure enough they produced the goods: 'Clash City Rockers', 'White Man' and a great version of 'Safe European Home' left the

crowd stunned and I was positive that this would turn into a Clash renaissance... Then the bubble burst- two new numbers and then 'I Fought The Law', hmmm- not too keen on the 'new direction'. By the time they'd rambled through what seemed like about ten new songs (not one of which was up to the standards of the first album)

I was getting a bit despondant, and although Mick Jones did a good job singing 'Stay Free' ("It's handcuff time") they totally fucked up

'Janie Jones' and 'Capital Radio'. It is blatantly obvious that they have an acute shortage of good new

songs: This was illustrated by a rousing encore of 'What's My Name' and 'Complete Control'. Strummer didn't sing the line 'You're my guitar hero'...

What's wrong Joe, does it embarrass Mick?



Poison Girls

HEX

12" EP/LP
Small Wonder
Weeny 4

HEX- Greek six; Roman figs.- vi.
Hex- 666- the beast
Curse, charm, spell in magic.-
Ritual to evoke instability
and injury to property, authority.
Also a counter charm to invoke protection
from harmful and malevolent forces.
Cleansing, banishing, purging.

The Poison Girls are similar to Crass in that their songs reflect things that people know but would rather not be reminded of. The lyrics are sung by a 42 year old woman. Some people don't like to think that a 42 year old mother can sing angry emotions in the painful way she does, that is a bit of a bigoted assumption- anyone can be sick of what goes on in this world, no matter what age, or for that matter what social background.

This 12" LP/EP has four tracks to a side, eight tracks, which comment on social/family problems, and not politically orientated like Crass. Each is performed with a little more subtlety than their Small Wonder counterparts (not necessarily a good point). Some of the songs attack people who feel compelled to be in love for the sake of a family, and contrived romance in general. But Vi (Subverse)

and the band also sympathise with the dilemmas of women and mothers. For example in 'Under The Doctor', the way in which women desperately try to stay sane, with all the stress and weight put on them; how they're frightened to go to the doctor where they'd receive a gutfull of drugs; 'But they havn't got a pill called hope'- essentially it is female angst. 'Crisis' deals with the futility of everyday life, and how it leads to paranoia.

John Peel isn't considered too old to play today's music, so why should Vi be too old to write, play and sing it? As Vi says, "Rock'n'Roll is the music of protest and life- it's everybody's." When is someone too old? The songs may be interpreted in different ways, but always succeed in getting you to question life and it's rituals, something everyone should do!

XTC

Drums and Wives

Barry Andrews left the band, using the old cliched excuse 'differing musical direction'. An end to the extroverted keyboard rhythms and gyrations, and perhaps a predictably week single, 'Life Begins At The Hop' followed. I wasn't looking forward to their third album: 'How can XTC maintain their unmistakable identity without their keyboards'

Obviously since Andrews left the band have reorganised themselves...the style remains similar to older material but there is a greater orderliness in what is now a two guitar band. It makes you wonder how they could have progressed with their old line up: and if they would perhaps have deliberately disregarded the old sound.

The single choice 'Making Plans For Nigel' is a clever one. It's not immediately catchy, but after a few listens it soon grows on you. The theme is unusual and is viewed from an equally unusual angle. It comments on the dictatorships of adults- how they bring up kids into 'their' ideals and conventions. The two songwriters offer different sound. Andy Partridge writes in the older eccentric style. A couple of love songs are penned by him: 'Helicopter' and 'When You're Near Me I Have Difficulty'

Then there's the excellent 'Real by Reel'- candid camera 1984 style commentary, with clever vocal and guitar backing. 'Millions' and 'Roads Girdle The Globe' are Partridge's thoughts on overpopulation/oppression and the motor car. 'Scissor Man' illustrates Partridge's sense of humour a warning to a child of a man who will get them if they're naughty. Complete with clever vocals.

'Outside World' has a charming little melody with sharp guitar playing. Moulding is responsible for the single and four other tracks. Including two of the best on the album: firstly 'Complicated Game', slow and deliberate, with distorted vocals. I havn't sussed out what it's about yet but it really stands out as a masterpiece.

Moulding also exhibits his songwriting talent on 'That Is The Way' about boy/girl/life convention. The song fades into a soothing and jolly brass solo. So there it is XTC progress, still writing excellent cynical gems about things no one else would dream of.

THINGS YOUR MOTHER NEVER TOLD YOU

ELECTRIC CHAIRS INTERVIEW- HUTCH

Think of the Electric Chairs...right done that? Very good.2/1 you thought of Wayne County. Now try to think of the guitarist, the bassist or the drummer. Slightly harder?

Ever since Wayne County and the Electric Chairs came onto the "Punk" scene the emphasis has always been on Wayne, the Chairs forming a convenient backdrop to his/her "Outrageous" antics

until recently when guitarist Henri Padovani, bassist Val Haler and drummer J.J. Johnson decided that enough was enough. So their reaction to the question "Why did you split from Wayne?" is fairly predictable:

J.J. "Basically Wayne was more interested in becoming a woman than being in a band, we seemed to be going in opposite directions. We don't want to be a backing band".

Henri expands: "The band evolved to much compared with Wayne, he was preoccupied with himself, there was no room for us on stage. We wanted to write lyrics for people like us. People couldn't relate to Wayne. On record the music had a feel

but on stage it wasn't there, the music was just a background for Wayne".

Another frustrated musician? So what direction are you now looking for?

Henri: "Experimental...perhaps it's an over-reaction to playing with someone like Wayne, we just freaked out. Now we're just three different into different things, we get unique sounds that way. We want to put so much of ourselves into the music".

J.J. continues: "We want to find new alternatives because it's 1979, we're related to the punk movement but that's dying now and we want to move on".

That sort of statement invariably leads to long, boring arguments about the meaning of "Punk" and its relevance today etc..... enough said? And so to the next question: How is your lyrical style going to change? Henri: "The lyrics will relate to us, things we like to say and hear. All Waynes stuff

was about his condition, things like, "Are you man enough to be a woman" I can't sing that, who can relate to that? Wayne put the kids in the shade and perhaps it's just making up arrears. I want to be more serious, but I still want to have fun, if you get too serious you tend to

get intellectual and we don't want that, I wouldn't like myself. We want to play good things, even get on the radio, but we don't want to do it conventionally, we

won't make compromises. I think the band has respect and we don't want to lose that" J.J. "We've got unconventional ideas, it'll be subversive, more subversive than the old stuff".

Henri: "I want to be psychedelic, not 60's psychedelic, but modern psychedelic. I want

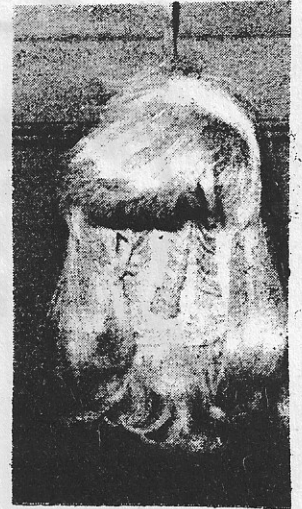
to do dance music, not like the old stuff. that was more like headbanging".

Now you must understand that we wouldn't normally print words like "Headbanging" and "Psychedelic" but seeing as how Henri bought us a drink we'll let him get away with it. And so to the next

question (Good phrase that).....

Any idea of what sort of a lead singer, and who, you are looking for?

J.J. "We're still auditioning singers, nobody of name status, someone with unique ideas but we haven't had much time to think yet".





HENRI AND J.J./ELECTRIC CHAIRS

Henri: "We want someone like us which might prove to be a bit of a problem. After Wayne we want to be careful, we want to prove we are not idiots in a backing band, we dont want songs like this is the verse, this is the chorus, we want something really different".



At the moment the Chairs are trying to come up with an album, even though they are just a three-piece without either a vocalist or lyrics, a somewhat ridiculous state of affairs. Such are the pressures being exerted by their 'friendly' record

company Safari. It is hardly surprising then that neither Henri or J.J. were willing to make any comment on the subject. "Rough Trade?".

Whether or not you liked Wayne County and the Electric Chairs doesnt really matter as Im sure the new Electric Chairs will have a lot more to offer than the old sexual cliché material. I must stress that the above is purely personal opinion, that is to say that I have not heard any of the new material, but I have faith in them (Grovel, grovel).

Enough of this drivell, to close I asked Henri whether or not he had any regrets about the Electric Chairs past? "I wish it could have been Wayne County with the Electric Chairs as a group then he wouldnt have turned out the way he did.

I said, what about me? I want to have as much fun as you. I feel pretentious but I didnt come all the way from Corsica to play in a backing band, I want to play in my band not in anybody's band".



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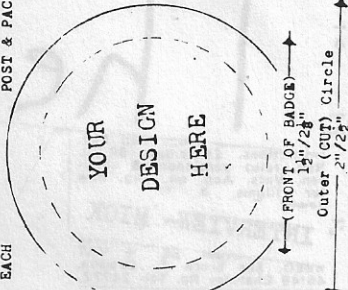
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Bengrave Hotel. Tenby. 26.4b.

A €

before, they think you're wonderful. Even any
Gen. X got bottled that night... I mean, [REDACTED]
say no more, they pay £2.50 to get in and [REDACTED] rice D
CO still bottle the band, it speaks for itself. HI
The kids who bottled us were in the pub we

CURRYS
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HUS
H7T "They all got together; they were just
ITT friends. I roadied with them a bit, and
ITT we used to play gigs around Manchester.
PAH Everybody left, I joined and so did the
PHILIPS 678 26" Rem.-I Stand. 269.95 SANYO 3001
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PVE others- that's it. Whoever roadies with
SANI the band eventually ends up in it, it's
SONI a policy. Martin (Bramah) was another
SONI member of the band who decided to leave
SONI
FERG As far as I can see he was just pissed
ITT off with it all. He also got involved
PAN A
PVE 7 with Una (Baines) who was also in the
PVE 7
TELE band before."

CURF	The band appeared on the Electric Circus	39.95
£6	live LP, contributing two tracks. Marc	
	was not in the band at the time, but	.55 99.95
or	was a roadie and explained how they got	149.00
pay!	to play on the LP.	219.00
FERR		45.95

the Electric Circus closed down. Virgin got a mobile down and asked the band if they'd do it for so much money; whatever

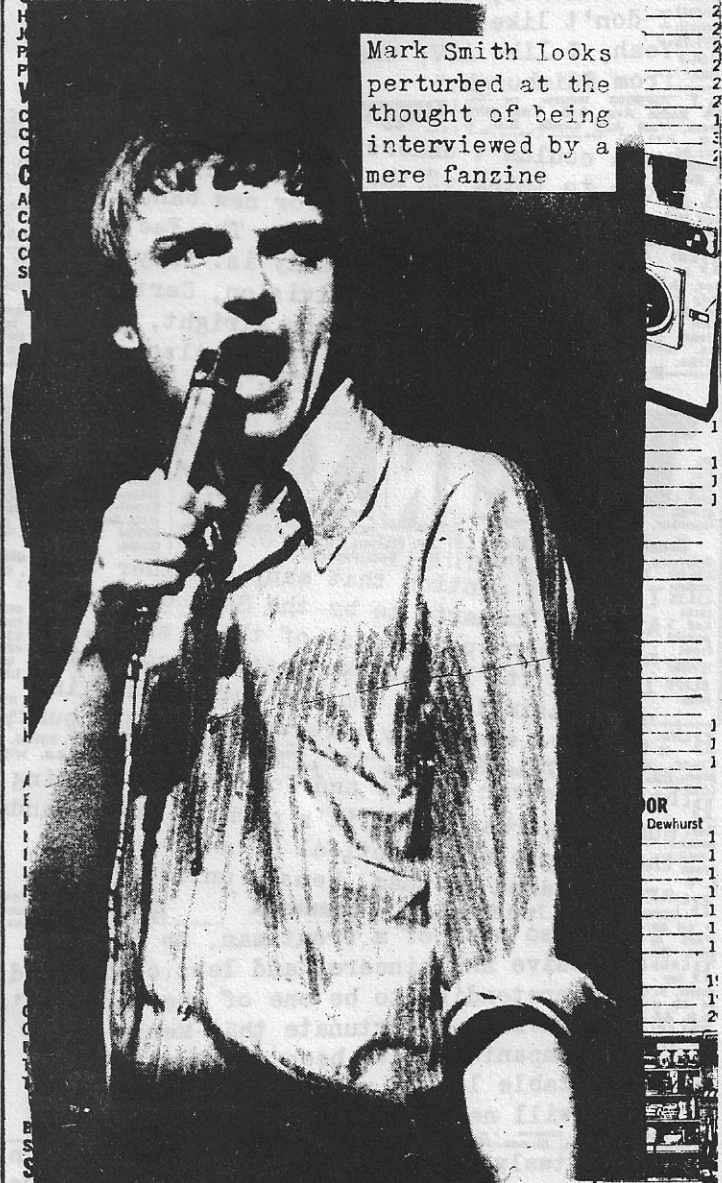
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a free offer are excluded.
and labour free, then low-cost
The album tracks featured the band's 1977 line-up, and it wasn't released until 1978. During that period the band were still support act on most occasions. In May 1978, they played an excellent one-off gig at the Greyhound, Croydon, with the Banshees

CLOCK RADIOS "The Banshees and their agency approached us about that gig."

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Mark Smith looks perturbed at the thought of being interviewed by a mere fanzine



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A HI asked Marc what other music he and the rest of the band listened to, ..Velvet Underground...

A At which point the introverted Craig Scanlon decided to make his token comment during the interview...

A " ...Captain Beefheart."

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ner, Hotel Continental, Babacombe, 0803 39902. Col. Brochure.

C OTTAGES & Chalms. Dave fact there's always a band who everybody will 'jump On'. For example; the Buzzcocks

Hillcroft Rd., Bishop. N. Dave will 'jump On'. Tel.: Bideford 5731.

D ARTMOOR National Park cottage, slip, a Court, South

house. S/6, Sips 5. & E.M. Tel.: Tor

Modbury, Lux. n. Own Bath w. bath/shower. c. Modbury, Lio. Tel.: Axevale Carav. on. Tel.: 21342

R ING Bungalo. ill equipped. A f. v until 28 July. Greenway Val

MODERN holiday flats. Sips 2/4. TVs. Fridge. Tel.: (0524)

A RTIST. caught close home. I am

Did Marc consider the Fall to be the 'New Thing', and was he at all concerned about the way in which the band's sound seemed to constantly change.

Oh yeah' we're the 'New Thing' every week.

A T Northwood, Bodes Ave. 8/8. Two mins. Prom. Vac. July onwards. B.B. & E.D. 23658
A 17/50, mended, 2 come to think of the Manchester scene as being an active centre for new bands. Aug./11 Coop 8 23658
B ERN to Ave. 10 July 12 Fri. Mo Own Clean. Ratio... Joy Division are alright, one of the best bands; but you've also got the...
A T Northwood, Bodes Ave. 8/8. Two mins. Prom. Vac. July onwards. B.B. & E.D. 23658
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I needn't mention that the Sham 69 of the
Angelic Upstarts to be the Sham 69 of the
north, perhaps because of their style, or
lack of it. Indeed the Upstarts sound is
not dissimilar to that of early Sham, in
fact. Flatfish, S.S.: 171 Bellevue
Rd., Southbourne.
JENMOUTH: 429381. Cozy
July/Aug. 2 days minimum
E25.00, 7 days offer E28.00
Sheet Bay Ho, with Mensi's usual commitment to what he
believes in.
Throughout the album they still crudely
shout the lyrics and grievances, but on a
level that everyone can understand and
identify with. It has been recorded by a

Bare compared to Sham Mensi, unlike Paisey
General St. adj. Town Centre
Cornwall
Large 6 Berth Vans with toilets,
showers, etc. Colour TV. Super
Real Shave.
To some people, the Upstarts are a naive
punk band, with nothing new to say, who
belong in 1977. That maybe so, but if it's
honesty and sincerity that you like to see

isn't so much of a front man, he is both
aggressive and sincere, and less concerned
with pretending to be one of the lads. It's
nevertheless unfortunate that Mensi and

the singles 'I'm An Upstart' and 'Teenage Money Snarks' at Warner Brothers, they want
 'warning' are not truly representative of the band and nothing else. I'm
 the album. For example 'Small town' is
 not an aggressive punk song like most of
 the other material. There are attacks on
 money sharks at Warner Brothers, they want
 money from the band and nothing else. I'm
 afraid the aforementioned, the press and
 others are going to make things very
 difficult for them.

Holiday terror
A 25-YEAR-OLD girl
tourist from London was
raped at knife-point
early yesterday in a
Rome street.

SINGLES

● A LITTLE girl
was saved from
being crushed by a
crowd yesterday...
by the Pope.

SHAM 69: Hersham Boys. Polydor.
M: For God's sake, I hope the Upstarts
don't end up like this. This is more
totally mindless Pursey patronisation;
singing about cowboys in suburbia. It
really depresses me to think that this
lot actually did 'Borstal Breakout'.
R: This record does not interest me.

**MOLESTERS: The End Of Civilisation. Small
Small Wonder.**

R: This is a good song, well executed;
but it seems to lack the vital spark of
most Small Wonder singles.

M: Pete at Small Wonder knows a good band
when he hears one; this is no exception.

**RIAN
JAMES
AIN'T THAT A SHAME
2 TRACK SINGLE**

THE JAGS: Back Of My Hand. Island.
M: All the material on this EP is
excellent when performed live-
powerful and sharp. I thought Island
would fuck it up, but not to this extent.
'Single Vision' is the only track that isn't
completely ruined.

R: Makes you wonder what Island will do
to the Slits. Not a patch on the live
version and (hopefully) a miss.

THE DIALS: All I Hear. Scene.
R: Essential Logic without pretention?
Maybe not, but definately worth a listen
or two. Buy it and blame me.
M: Nice, quite an individualistic sound,
despite the use of the now commonplace sax.

BUZZCOCKS: Harmony In My Head. U.A.
M: More pop from the Buzzcocks, an
improvement on 'Everybody's Happy' more
powerful and not such a puerile sing a long.
R: The 'A' side is atrocious (did this
bloke really write 'Autonomy'?) The 'B'
side is better but only just.

RUPTURED?

PUBLIC IMAGE LTD

THE DISCO

THE BOOMTOWN RATS: I Don't Like Mondays. Ensign.
M: Gone are the embarrassing 'She's So Modern'/
'Like Clockwork' days; this is tuneful,
but not to the point of making you sick and
it's not the sort of song you get really
bored of like 'Rat Trap'. It proves that
Geldof can write about anything, and do it
well. Unfortunately it's fashionable to
dislike the song, and even more fashionable
to dislike the group.
R: I am tempted to say, 'I don't like 'I
Don't like Mondays', but that would be
predictable, wouldn't it?

THE COCKNEY REJECTS: Flares and Slippers.

Small Wonder.
R: This lot are being built up according
to Gary Bullshit as the new Sham 69, but
I don't think they're that bad. Listen
to the 'B' side and you'll see what I mean.
M: The 'A' side is as stupid as the title
suggests. But as Ray says, the 'B' side's good.

MONOCHROME SET: Eine Symphonie Des Grauns.
Rough Trade.
M: Stylish foreign sounding modern music.
A band to watch out for.

R: 'Alphaville' was really good
and this isn't too far behind.
Not quite as catchy but well
worth a listen.

**Get
off the
PHONE**

THE HEARTBREAKERS: Get Off The Phone.
Beggars Banquet.
R: The most eagerly awaited, and the most
disappointing single of the month. Never
Mind the Bollocks...
M: Probably the worst track on the album,
which was a real let down anyway. A normal
run off the mill rock/punk song.

THE ANGELIC UPSTARTS: Teenage Warning.
Warner Brothers.
M: The cover is very clever. The single is
in the same mould as 'I'm An Upstart' sung
with the same angry commitment. Mensi is
sincere, I wonder what will happen when he
realises: patronisation-money like Pursey did.
R: Is this part 3 of Mensi's world domination
plan, or is this a good single?

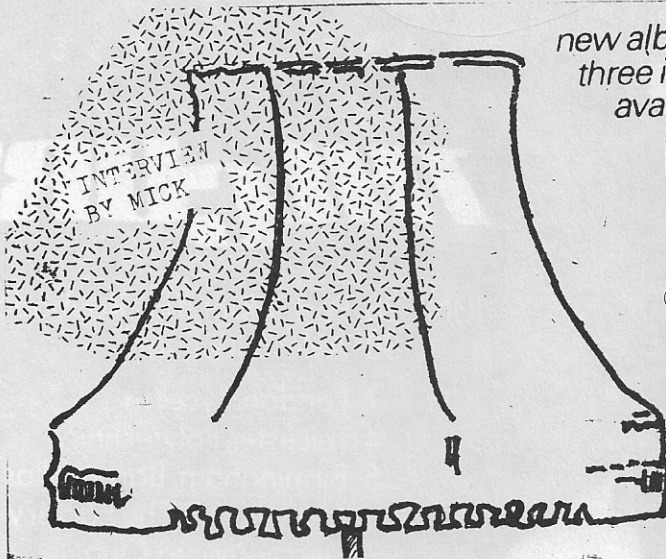
The Damned

THE DAMNED GARDEN PARTY THE DAMNED GARDEN PARTY THE DAMNED GARDEN PARTY

phatic symbolism
by UNCLE RAYMOND

Invited to a garden party to arrange an interview with The Damned for the next issue, I was privileged to witness one of the most entertaining 'gigs' of the year. It was held at Rat's parents' surrey home which meant that he supplied the music- his choice included The Stooges, 'Cat On A Wall' by Squeeze and several old Who numbers. Around midnight a dull heavy metal band wandered into the corner of the garden that served as a stage and played one number before an orchestrated explosion wrecked the equipment. 20 minutes later they returned to play a few more songs before Rat took over on drums for a version of Deep Purple's 'Black Night'. Everyone realised that he was merely showing off when he launched into a drum solo but it was so good nobody minded. Sensible had not arrived until after the pubs had closed and was looking for an excuse to show off his natty Charlie Chaplin outfit, so it was no surprise when the remaining members of the heavy metal group were deposed by him and Alistair Ward. Three quarters of The Damned, reasonably pissed, were clearly enjoying themselves. Sensible's incoherent introduction to 'Ballroom Blitz' included the usual references to Margaret Thatcher's tits and Alistair Ward shared vocals on a couple of other Damned favorites, including 'Melody Lee' which may be the follow up to 'Love Song'. "Where's Vanian?" screamed Ward, echoing the thoughts of the 150 or so present at this 'elitist' (!) gathering. Never one to disappoint, he duly took the stage- looking every inch the part of a German war officer in his new Nazi uniform. "This one's for the Fuhrer" he said and they went straight into a manic version of 'Overkill'. If the beginning was good (it was) then this was brilliant: Vanian is a natural star every second of his life. Next was an exhilarating rendition of 'Noise Noise Noise' that made the recorded item obsolete and after turning a lighthearted 'jam' into a classic gig, Vanian walked into the crowd and instructed Johnny Moped to take over as vocalist. After 'Hard Lovin' Man' they played a great version of Moped's best song, 'Darling Let's Have Another Baby'. "My name's not Sid and I'm not dead" is how Scabies introduced 'I'm A Burglar', proving that you can get away with anything at your own party. With Slimey Toad on drums, Rat was in his element and needless to say it was a fitting climax to a great 'one-off'. I'm sure they'd have played all night if it hadn't started to rain but the party continued inside where Croydon's favorite drunken lunatics set up an interview that should appear in issue three.

new album
three imaginary boys
available now



THE CURE

'...The lads go rampant on insignificant symbolism and compound this with soulless obliqueness. They are trying to tell us something. They are trying to tell us they do not exist. They are trying to tell us that everything is empty. They are making fools of themselves...'

'...All clever stuff. All this charming, childish fiddling about aims for the anti-image but naturally creates the perfect malleable image: the tantalising enigma of the Cure...'

The above is part of the so-called album review of the Cure's 'Three Imaginary Boys' courtesy Paul Morley. Hardly a review for, in my opinion, one of the best albums of the year.

The band's reaction was a brilliantly satirical song on their second John Peel Session; 'Desperate Journalist In Ongoing Meaningful Review Situation'. Robert told me why they did the song,

"We did it because otherwise Paul Morley gets to be too important...it was just our reaction. It suprised me no-one's ever done it before, it's an obvious thing to do really."

read his own review out, it's good because it really sounded stupid".

"Paul Morley's review of the album was next to an Ian Penman review of the Fischer Z album, and it was as though they were competing with each other to see who could use the most long words in an article."

He's never met us and he's never come to see us play; he's probably never heard the album, slag a band and then adapt it to the Cure, or whoever. They've probably got about twenty different album 'slag-offs', and when they've got to the end and used them all, they start at the beginning again and no one remembers."

I pointed out how the following week after the slag-off, the NME had an article written

by Nick Kent on the band, probably through guilt after the pathetic attempt at reviewing the album. Robert agreed, "The Kent article was done quite a long while ago before it appeared, it's about a month old. He's alright, one of the best

writers in the NME. We were on the front cover of Sounds, but there's a lot of backfire that goes on, certain journalists in certain papers- hate other journalists in other papers. So if one picks up a new band, there's always gonna be a journalist at the other end who says, 'Well if they like it, it must be rubbish'."

The intriguing cover was also critised, and Robert feels this was to a certain extent justifiable,

"The cover started out as our idea but it got a bit carried away at the arts department at Polydor. It was our idea, but I don't

honestly think it was executed that well, it was taken to a bit of an extreme. The front cover is great. A lot of people think the back cover's clever. I don't think it's clever at all, I think it's pathetic. It's like, 'Give someone a colour supplement and a pair of scissors, and say 'do an LP cover in fifteen minutes'."

"My favorite song on the album is 'Accuracy', it's about having to say as few words as possible and still getting across."

I mentioned to Robert that I thought 'Another Day' was the best track. "All the people who pogo don't like 'Another Day'. Some bloke who said after he saw us the first time, 'Before I saw you, I thought you'd be a punk Dire Straits.'"

Perhaps the band's most unusual song is 'Killing An Arab'. "It's based on the book 'The Outsider' or

'L'Etranger', it's a vain attempt that doesn't really capture the book. It's about someone who doesn't really care about anything. He's

walking along the beach and an arab pulls a knife on him, the sun reflects off the knife blade and catches him in the eye, he then just shoots the arab. He could walk away but decides to shoot him... he doesn't think life is sacred, he doesn't really care; and

when he's gonna be executed in the end for doing it, he doesn't really care about that either. It's just about someone who's totally apathetic, the ultimate in apathy."

'KILLING AN ARAB'
(Robert/Smith)

standing on the beach with a gun in my hand,
Staring at the sea, staring at the sand,

Staring down the barrel at the arab on the ground
I see his open mouth but I hear no sound,
I'm alive, I'm dead
I'm the stranger, killing an arab

I could turn and walk away or I could fire the
Staring at the sky, staring at the sun, gun,
Whichever I choose it amounts to the same,
Absolutely nothing
I'm alive, I'm dead
I'm the stranger, killing an arab

Grinding Halt was going to be released as the second single, but it eventually came out as a 12" promotional disc. Robert doesn't know why.

"I think it was made for DJs in clubs to play, but I don't know why 'cos they could play the bloody album."

The band originated from Crawley in Sussex, and began life as the Easy Cure. Robert told me a bit about the band.

"We played nothing like we do now. The 'Cure' songs that we play now, had been written, but we never actually played them, because the other member of the band didn't like them. So

BOYS DON'T CRY
PLASTIC PASSION
NEW SINGLE

THE CURE

JUNE 28 Port Talbot, The Troubador
30 Aylesbury, Friars

JULY 1 London, Lyceum
4 Leicester, Polytechnic
5 Birmingham, Barbarellas
6 Manchester, The Factory
7 Derby, Ajanta Club
8 Nottingham, The Gray Topper

we had a catalogue of numbers building up which we never actually played, and when he left we had about six numbers we could use." The Cure don't feel they have been influenced by other bands. As Robert pointed out,

"I can't see any conscious influences... we listen to so much rubbish. We like lots of bands, I particularly like Joy Division. I don't really like the Clash, and Gen. X make me laugh... Billy Idol bought our album- he likes us now. All the original 'New Wave'

bands have changed; the Stranglers and Elvis Costello were good in the beginning, but now I hate them both, they've sort of gone over the top. Lol likes Costello." However Lol too admits he's not as good as he was.

"His latest album is definitely Americanised, the first album was timeless." Robert agrees,

"Yeah, you could really listen to it and sing along, 'cos they're all different. Whereas on his second album his voice begins to get a bit irritating."

Hearing Elvis Costello is like Freddie Starr doing Mick Jagger. Anyone that likes him, and sings along to his records, always sings in an Elvis Costello voice, and it's really irritating."

Lol saw him for the first time in ages on his last tour,

"He was really good when I saw him. It really amuses me when he talks- it's totally different from when he sings."

BOYS DON'T CRY
PLASTIC PASSION
NEW SINGLES

THE CURE

REMAINING TOUR DATES

JULY 5 Birmingham, Barbarellas
6 Manchester, The Factory

The band's first single 'Killing an Arab/10.15 Saturday Night' was originally released on Small Wonder. Chris Parry, who was with Polydor became the band's manager; formed his own Fiction record label, and released the first Small Wonder single on his new label. The album followed, being distributed and marketed by Polydor.

Do the band think they'd sign to a larger label? Robert doesn't think so, "No, we keep getting told we'll be big and won't live on a pittance anymore."

People seem convinced the Cure are an enigmatic, pretentious band. I find it difficult to understand this, when they produce an excellent little pop gem like 'Boys Don't Cry', complete with the sorrowful vocals;

'BOYS DON'T CRY'
(Tolhurst/Dempsey/Smith)

I would say 'I'm sorry'
If I thought that it would change your mind,
But I know that this time
I have said too much been too unkind,

I try to laugh about it,
Cover it all up with lies
I try to laugh about it,
Hiding the tears in my eyes,
'Cos boys don't cry, boys don't cry

the cure



three imaginary boys

Fiction
RECORDS

New album available now
fix 1

I would breakdown at your feet
And beg forgiveness, plead with you,
But I know that it's too late
And now there's nothing I can do

I would tell you that I loved you,
If I thought that you would stay
But I know that it's no use,
As you've already gone away

Reached such a limit, pushed you to far,
Took you for granted, thought that you
needed me more,

I would do most anything
To get you back by my side,
But I just keep on laughing,
Hiding the tears in my eyes,
'Cos boys don't cry, boy's don't cry

As Robert says,
"I don't think we take it seriously for
some people. Some people accuse us of
being pretentious and arty, but really
it's the other way round."

**NOWADAYS, TERRORISM IS A PLAGUE HAPPENING ALL OVER
THE WORLD. AN ELITE TROOP, MADE OF COMMANDOS, COMING FROM
THE AMERICAN ARMY, IS TRAINING TO FIGHT TERRORISTS,
THE GENERAL COMMANDANT SAYS "WE WILL BE THERE TO KILL."**

BARRY STERN'S COLUMN

PREMIER Margaret Thatcher faced her first major home crisis last night as inflation took its biggest single jump in 32 years.



PRIME Minister Margaret Thatcher is to have two new official cars — at a cost of more than £20,000.

NEW SINGLE LIMITED EDITION ON MULTI-COLOURED VINYL

Did anyone notice that Stiff Little Fingers did not play 'Rough Trade' at their recent Hammersmith Palais night? I wonder what the difference between Chrystalis and Island records is... 'We're gonna make it on our own. Because we've found people to trust people who put music first.'

A SAVAGE wave of violence on London's Underground triggered off a mass walk-out by angry staff last night.

Railmen on two sections of the District Line staged their protest after two boys and a station foreman were knifed in separate incidents.

FABULOUS Farrah Fawcett talked for the first time yesterday about her bust-up with "bionic" husband Lee Majors.

My Stan's at it again says Mrs Bowles

By ROSALIE SHANN
THE wife of Soccer star Stan

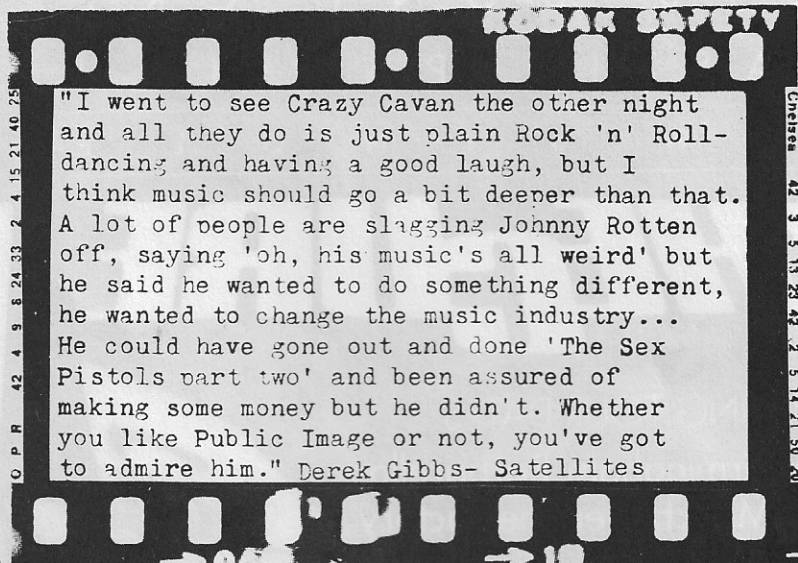
BUT

KING ELVIS

A giant pin-up pictorial tribute to the King of rock & roll! No collection is complete without this unique edition!

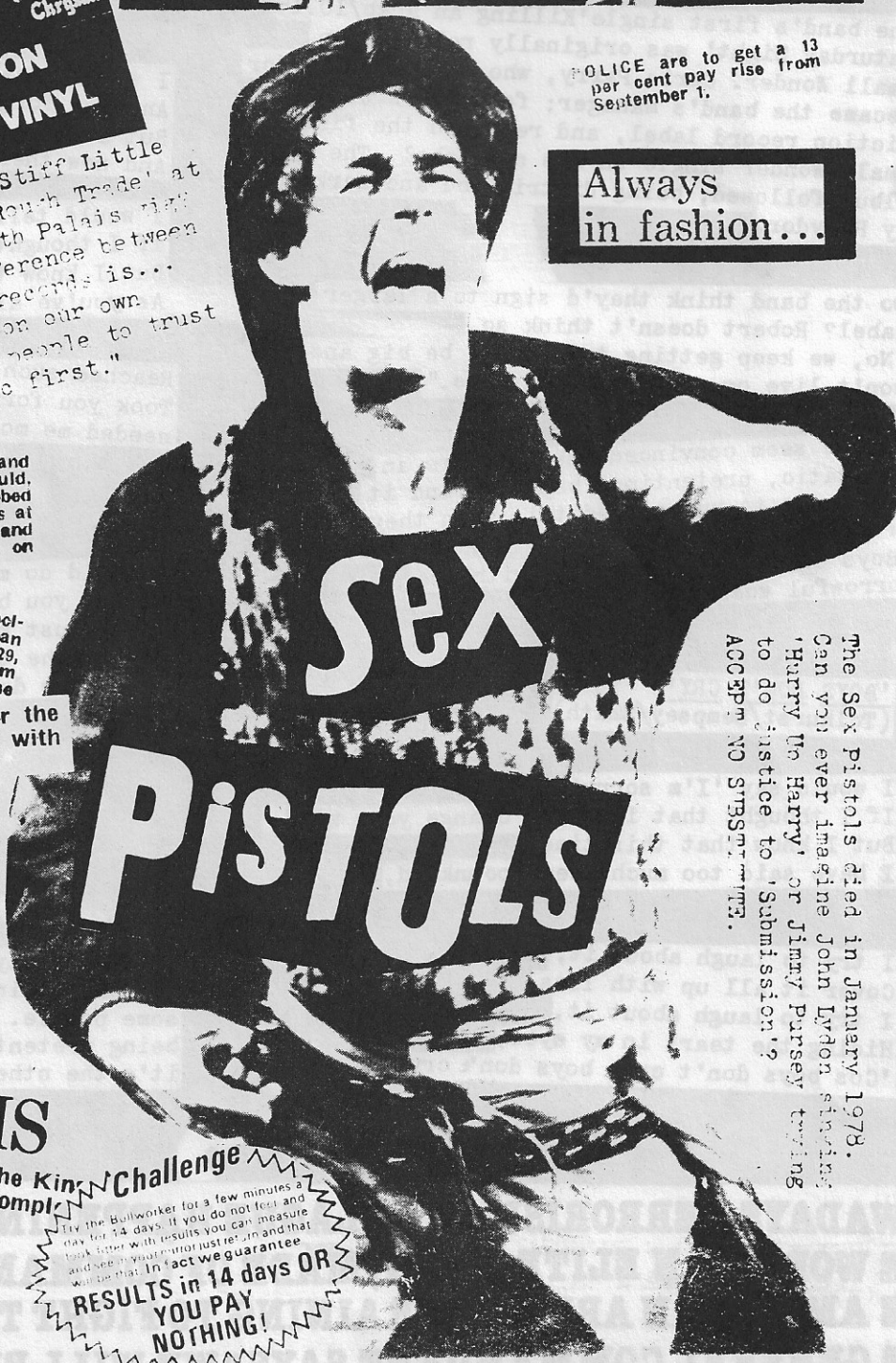
- ★ Four gigantic full colour fold-out pin ups of Elvis
- ★ Four large black & white murals of Elvis
- ★ 16-page portrait portfolio

Challenge
Try the Bullworker for a few minutes a day for 14 days. If you do not feel and look fitter with results you can measure and see in your mirror just return and that will be that. In fact we guarantee
RESULTS in 14 days OR YOU PAY NOTHING!

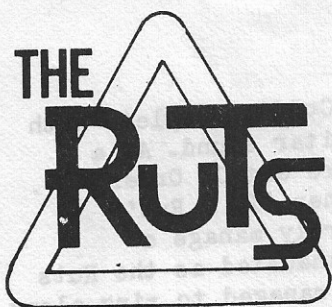


POLICE are to get a 13 per cent pay rise from September 1.

Always in fashion...



The Sex Pistols died in January 1978. Can you ever imagine John Lydon singing 'Harry To Harry' or Jimmy Pursey trying to do justice to 'Submission'?
ACCEPT NO SUBSTITUTES.



LIVE
REVIEW -
MICK

and THE PIRANHAS Marquee

90 Wardour St W 1

01 437 6603

OPEN EVERY NIGHT 7.00 pm - 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

I was delighted when I arrived at the Marquee to here that the Piranhas would be playing as support to the Ruts. I smile every time I hear their Attrix

single 'Coloured Music'/'Jilly' (the 'A' side-'Jilly', is amazingly one of their weakest songs) or their first Peel session. Wanting to see them but never getting round to it; is the only excuse I have for not having seen this band before.

It was ironic that I should end up seeing them in this way...anyway, enough of the confessions. The gig itself was soon sold out (rather predictable) so the Piranhas had a large audience to prove themselves to. On they came, and straight into 'What a Pity', the first of fifteen numbers that made up the fortyfive minute set of energy, excitement and enthusiasm.

It went down well and was followed by 'Attention', a song that comments the way people dress up simply for attention, then a number that sympathises with blokes who chat up girls, only to be told to sod off because they're waiting for their Boyfriend. Next a brief Piranha look at discos; a place to go

for 'a bit of leg and tit' complete with the band's own electric drum imitations (the audience took great delight in joining in). Their token sarcastic love song followed, 'Saxaphone' - for people who turn up when the other

partners not there. The first class wit continued - gossip, coloured vinyl hype and skinny bodies were all topics for the Piranhas scorn. Their best song followed - 'Happy Families':

'Jackie wants to be a baby machine, Having happy families in an ideal home, Derek got obsessed at American Express, It pays for the overdraft, the mortgage and the bankloan. Happy families is the way things be, Writing radio requests watching colour TV. Happy families is the way things are, Mummy has a baby, daddy has a car.'

The lyrics make you laugh, but if you listen to them repeatedly you realise that what the Piranhas are saying isn't funny at all, but quite depressing, infact all their songs effect me in the same way; and thats what makes their Social Commentary that extra bit more clever.

'Happy happy happy happy happy families, Beat your neighbours out of doors, You buy reproduction crap to play Status-symbol Snap, And you look down your noses at your neighbours and your inlaws'.

The band even mock the futility of what they do, they can even laugh at themselves. 'Getting Beaten Up' is another superb number. They point out beforehand that it isn't funny, and they don't mock it in the same way they do other social aspects. The song itself provides an outstanding contrast to the old 'Weller approach' - not so much horror, but more of a 'it could happen to anyone outside the pub' stance.

The band are introduced during 'Cheap and Nasty' in a tongue in cheek fashion. 'The Beat' is the last song complete with lessons in how to do the Piranha.

Off they go, returning for a predictable encore; a song about people who laugh at todays problems saying: 'Never mind, ha ha things will improve, things could be worse' They went down a storm, a lovable band who can do no wrong.

Could the headliners follow their magnificent display. It seemed as though even Malcolm was concerned 'The Piranhas are the best fuckin' support band we've ever had' an excuse in case the Ruts couldn't surpass

them? They went straight into th traditional opener, 'Something That I Said', Malcolm sneering as he spat out the words. Paul Fox grinding away on his guitar, great. But segs's bass was a little too quiet a total contrast to the Lyceum when it practically drowned everything. 'H-Eyes' was next, no sound improvement, but the crowd didn't mind, or perhaps they were

already enjoying themselves too much to notice. Before 'I Ain't Sophisticated' Malcolm let's everyone know the gigs being recorded, they cheer and are given even

more reason to enjoy every minute. Those at the front weren't having such a good time; and their demi-god rectifies this by getting the packed Marquee crowd to move back; (few have the power to do that.) Malcolm dedicates 'S.U.S.' to a couple of people in the audience picked up by the police for absolutely nothing at all; then on the same topic they do 'Criminal Mind' and the pace speeds up

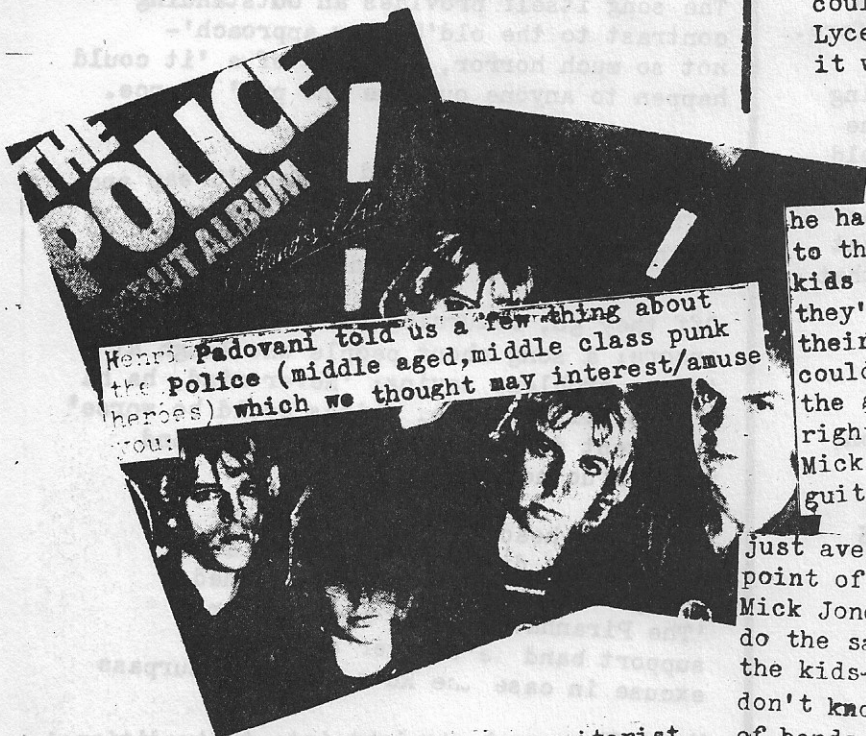
even more. 'Dope for Guns' and 'Babylon's Burning', one of the best singles this year, follow. Beforehand, Malcolm asks the question are we here for the music or the aggro, unfortunately as we all know some go to gigs for the latter. An average on first hearing' new song

was played. Then 'Jah Wars' written about the Southall riot. The distinctive reggae sound came across well, it shows how the Ruts have progressed since 1977 and 78. More excellent Paul Fox guitaring was

displayed in 'It Was Cold'. Complete with the evil distorted guitar sound. As a direct contrast 'You're Out Of Order' was next performed. Then 'In A Rut' the audience could hardly manage a cheer: they were as exhausted as the Ruts themselves, but still managed to sing along with Malcolm. A superb extended version,

disjointed perfection, with guitar playing by the lead vocalist as well. The Ruts did two encores the Piranhas did one, the headliners received a better reception and played for longer. But the Ruts didn't appear to be a united band, it didn't seem as though they all gave everything. Probably because the poor sound pissed them off. The Piranhas were compact, amusing and compelling, they gave everything they could. It shows that when a band get big and popular they can give a poor display and get a way with it. I spoke to Segs afterwards and he seemed to realise it, and it was

obvious he didn't enjoy it as much as he would have liked. Despite the criticism I still enjoyed it and it saddens me to think that so many outside couldn't get in. If only gigs at the Lyceum had the same amount of identity it would make me a hell of a lot happier.



"During the early days, I was a guitarist in the band. They have a wife and kids, and they can't relate to their audience. They are really afraid of their audience and their purpose and aim is totally different to what people imagine. The guitar player used to hate his audience, because when the punk scene came out, that guy lost his job; there was no job for him

he had to change. The Police can't relate to the kids at all. They wouldn't let their kids go to see the Damned at the Nashville they're totally out of touch, this is not their style. That really disgusts me. I couldn't play with them, especially with the guitar player, their attitude wasn't right. I remember we had an argument about Mick Jones, I said that guy's a really good guitarist, and he said no he's not, he's

Just average, he was looking from his technical point of view. He couldn't accept the effect Mick Jones had on the kids. Now he tries to do the same thing as Mick Jones, play to the kids- I just can't take that. The kids don't know any of that; and there's loads of bands like them. They had to change or they would never make any money."

"The Police toured with the Electric Chairs and Wayne told me they were looking for a guitarist. I'd had enough, and left I did a tour with the Electric Chairs and decided to stay with them."

THE SATELLITES

INTERVIEW
BY RAY



DANNY, ROB, DEREK

When I interviewed The Satellites at their managers West London flat they were vaguely optimistic about the future. With forthcoming gigs at the Acton White Hart and the Moonlight Club and a single ready to be recorded it looks as though they may get the chance to break through, despite adverse publicity in the music press following their

gig at Ealing Tech. supporting Crass. The band have developed a 'nazi' image although lead singer Derek Gibbs is quick to point out that their song 'Goose Step Sieg Hiel' is not pro-fascist.

"It's about unemployment: the cause of the war. Someone's trying to move in and take over so how do they get rid of all these unemployed people?— they start a war to kill off all the surplus population and after the war when the city has been

bombed the rest of the unemployed people can have lots of jobs re-building the city. It's not pro or anti and it's definately not about the National Front because they're in this country and this song's about Germany— it's also about the group Kraftwerk and disco dancing. It's not about Fascism or Communism or anything like that."

The present line up formed after Derek did a demo tape with guitarist Rob Deacon.

"When John heard it he said 'That's terrible. I can do better' and soon after he joined. We had another drummer but he left so we got Danny. We're just starting to get it together as a group now because every time someone left it was like 'stop. start. stop. start.' Now things are picking up and we're getting regular work."

Derek writes all the bands lyrics and his songs are more observations than statements.

"We do a song called 'Eeyore In The U. K.' I don't believe in terrorism. the song just explains the way I see it. One of the verses says 'I'm watching News At Ten seeing real people die / Get your cause into

the public eye.' The chorus is just a war cry— the music is to dance to and I try to make the lyrics as interesting as possible. The songs I write are about individual people: Their emotions and feelings and

their survival in contempary society. 'Lucy Is A Prostitute' is the story of a bird that falls on hard times, so she turns to prostitution to earn some money... Whether there's any moral judgement in the song I don't know."



JOHN JOHNSON
(Bass guitarist)

EEYORE IN THE U.K. SATELLITES

The band are united in their dislike of Crass, but have totally diverse musical tastes: Drummer Danny Heatley lists The Decorators, The Upstarts and The Specials as his current favorite bands with Gary Glitter's Greatest Hits as his fave album (!) Bass player John

Johnson names The Specials, Dr. Feelgood and T. Rex whereas Rob prefers The Police and The Crusaders. Derek likes The Pistols, The Banshees and P. I. L. but says his favorite live bands are The Decorators, The Transmitters and London Pride.

"I used to really love The Jam, I used to see them every week down the Red Cow. In them days there was a real scene, you could go out every night- the groups that were always playing were The Jam, 999 and The Lurkers. You could always go out and have a really good laugh and now there's nothing. I reckon punk rock is dead because you see hardly any new good groups, we're trying to create a new scene not some kind of contrived scene, just as it happens. We call our music 'Eeyore' which is totally meaningless- we don't want to be labelled anything."

GOOSE STEP SIEG HEIL (Gibbs)

Goose step sieg heil, goose step sieg heil
Sieg heil, sieg heil

In Germany we have big industry,
We have autobahns, we have power plants,
We got workers just like robots
And very soon they will learn to dance.

We got lots of industrial chimnies,
We got lots of mass produced factories,
The canal reflects the floodlights' icy glare,
Buildings' windows blink with a stone-cold stare.

There's too much unemployment, there's too many
Control the population with a war, poor
Annexe the Sudetenland, we got the Rhine,
Control the Deutschmark's economic decline.

A young blonde boy, with teutonic face,
Pledges allegiance to the 'Master Race',
Chant 'Sieg heil', and give one-armed salutes,
And goose step around wearing leather jack-boots.

So you wouldn't describe The Satellites as a punk band?

"Well, none of us dress what you would call 'punk' because we don't feel part of it, but I wouldn't mind appealing to them- I wouldn't say 'Oh, you're punks, don't come and see us'. We are just trying to be different- down

Portobello Road some punks came up and asked 'What are you supposed to be; punk or rockabilly?' and I said 'Neither, we're just like... this' but they can't accept that. We ain't an image conscious group, we all dress differently."

URBAN GUERRILLA/EEYORE IN THE U.K. (Gibbs)

(verses 1 & 2)

Urban guerilla, he's gonna kill ya,
Eeyore, eeyore, wahh, wahh,

Menstruating women with no sanitary towels,
Listen to them screaming, they hysterically
Hostages plead for mercy, hear them beg, howl,

Your daily routine, disrupted by a blown off leg,
They sent us a ransom note, with their final demand,
They're extremely dangerous and they're armed.

The tube train travels down the track,
Sugar & weedkiller react, feel the impact

If you'd have shut your stupid mouth, you'd've heard it tick,

It's an urban guerilla warfare tactic,
Outside the hotel, I hear a blazing gun,
Look across Hyde Park, see the assassin run.

Rob and John write all the music to the bands songs, as John explains. "We wait months before finishing a song to try and make it sound different- trying to achieve a 'Satellites sound'. People that haven't seen us seem to think that we're another Lurkers, but we sound nothing like them."

The Satellites were originally responsible for opening the Acton White Hart as a venue for live groups and they hope to re-open it in the near future.

"I know that when I see a live group, I wanna have fun but when I hear the L. P. I want something worthwhile to listen to. We're trying to combine the both- you can have a good laugh at our gigs and one day, when we get the records out you will really be able to listen to them and maybe appreciate them. Almost every band that we've ever played with has been signed up: Our

SATELLITES

first gig was with Tubeway Army and now they're at number one, we've played with The Ruts and they're in the chart... Misty, Adam And The Ants, The Lurkers- they've all got record contracts."

Whilst they are not bitter about this situation, they are eager to get the first single released as soon as possible.

"It will probably be 'Eeyore In The U. K.' perhaps with a song called 'Isolation' on the 'B' side. The lyrics to that are 'Sitting in a room with walls of white tile / I am anti-septic, I am sterile / The light in the corner allows me no sleep / The water is so cold / I'll plunge in the deep'.

KINGSTONE

That was based on where our manager (Tommy King) used to live. He had nothing in the main room except a coffee table, two chairs and a record player and a few albums. I would sit there and there was just the white walls and the grey sky- when you're on the

eleventh floor all you can see out of the window is the sky and the tower block opposite- you get a feeling of loneliness and complete emptiness and that's what the song is about. They were the sort of feelings it conjured up."

ISOLATION (Gibbs)

(Chorus)

Isolation in the desolation,
Disorientation and alienation,
Dehumanisation and nullification,
A sensation of polarisation.

Sitting in a room, with walls of white tile,
I am antiseptic, I am sterile,
The light in the corner allows me no sleep,
The water is cold as I plunge into the deep.

Confusion: my senses are in a muddle,
Is that a light at the end of the tunnel?
I am lost, I don't know where to go,
I am blinded by the blankness of the snow.

URBAN GUERRILLA,
HE'S GONNA KILL YA,
EYORE, EYORE,
WAHEH, WAHEH.

Guerrillas in a war pact

LEADERS of the guerrillas in Rhodesia are strengthening their lines and plan to step up the bush war.
Robert Mugabe and John Nkomo said after two days of talks in Dar Es Salaam that they have set up a joint military command.

The sky is so high, huge, empty and vast,
So grey and grim, and dismally overcast,
The 3D urban townscape isn't so clear,
It starts to rain, the towerblocks disappear.

All of the world starts to merge into one scene,
It all takes on the quality of a dream,
I feel distracted, I don't know what is real,
I'm gaunt and severe, intangibly surreal.

All lyrics 'Copyright Control Satellites 1979'

The band were far from pleased with a spray-painted message near Acton Town station: 'Crass; Ban The Bomb; Ban The Satellites'. Derek's lyrics are easily open to mis-interpretation, but even so he feels that was unfair.

"I don't know who wrote it and I'm not blaming Crass but I think that's really hypocritical. I write the lyrics but I don't want to ram my points of view down people's throats. They can listen and think either 'Yeah, I agree with that' or 'No, I don't' but to write that..."

As 99% of the interview was with Derek, I'll leave the last word to John.

"I was playing tennis round at Dave Bowie's and he told me about Mick's party, but I'm not going 'cos of that row with Bianca but I bet Jerry will be there with Kate B... Did I tell you about him and Katie? Well, I don't like to name drop, but..."

